

doldinger in new york

STREET OF DREAMS

FEATURING
TOMMY FLANAGAN
VICTOR LEWIS
ROY AYERS
CHARNETT MOFFETT
DON ALIAS





Bluemoon 92677-2

1. **yellow cab** 6:48
(Klaus Doldinger)
2. **cross talk** 3:50
(Klaus Doldinger)
3. **I got it bad** 6:27
(Duke Ellington)
4. **street of dreams** 4:53
(Victor Young)
5. **nighttime in the city** 4:43
(Klaus Doldinger)
6. **skylark** 6:17
(Hoagy Carmichael / Johnny Mercer)
7. **alone together** 5:49
(Howard Dietz / A. Schwartz)
8. **well you needn't** 5:20
(Thelonious Monk)
9. **missing you** 6:03
(Klaus Doldinger)
10. **speak low** 5:20
(Kurt Weill)
11. **all blues** 3:35
(Miles Davis)
12. **coco-motion** 5:17
(Klaus Doldinger)

music played and produced
by Klaus Doldinger



DOLDINGER IN NEW YORK - STREET OF DREAMS

The "Street Of Dreams" is not paved with gold. But it's where the creative vibes can be found that every person needs. The "Street Of Dreams" lies in New York, in the Big Apple, which has always been a special beacon for Klaus Doldinger, Germany's best-known jazz musician and most successful composer of film and television soundtracks.

"Since my early childhood, I have always had a very specific impression of America, and New York always played a big role," the saxophonist and composer reminisces. This picture came to life for the first time when Doldinger toured the United States in 1960 and was confronted with the realities of America. "All of the positive things that I associated with America, including jazz, of course, were confirmed somehow. That is why my idealized and romanticized attitude towards America has not changed to this day." It was finally in the spring of 1994 that he made his dream come true by recording an album on location in New York with local musicians.

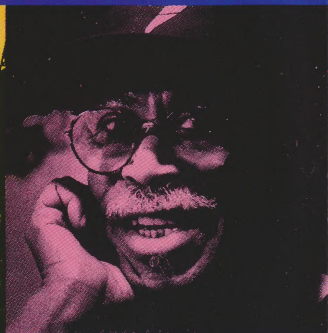
"Street Of Dreams" is not only the first album that Klaus Doldinger has recorded in America, it is also a first for him in regards to the recording technique. Never before has the tenor and soprano saxophonist made such a tight and spontaneous recording, and seldom has his striking style on both instruments been so clearly demonstrated.

"I wanted to make a traditional album, with a pianist who is a master of all styles. I was delighted when my first choice, Tommy Flanagan, agreed to join my project." Flanagan is renowned as Ella Fitzgerald's favourite accompanist and has played alongside John Coltrane, Coleman Hawkins, Miles Davis, Dizzy Gillespie and Dexter Gordon. Since the two musicians who usually belong to Flanagan's trio were unavailable for the recording of "Street Of Dreams", Klaus Doldinger had to find a hot rhythm section to complete the team.

On bass he is joined by Charnett Moffett, the son of renowned Ornette Coleman-drummer, Charles Moffett. In his mid-twenties, Charnett has been a professional musician since he was a small child. He has played as leader on several recordings and, without a doubt, is one of the most popular bass-players around: Tony Williams, Wynton Marsalis, Bob Mover, Courtney Pine, Kenny Garrett, Wallace Roney and many other jazz greats have already relied on his exceptional talent.

Klaus Doldinger immediately thought of Victor Lewis to play drums.

"He is someone who can just play anything and he also has an affinity for the direction I take with my band, PASSPORT". At present, as co-leader of the band Horizon (with Bob Watson),



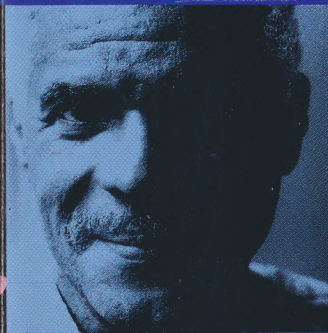
Lewis is in considerable demand and scarcely has time to consider all of the offers he receives - but he fortunately found the time to join Klaus Doldinger for the "Street Of Dreams" session. Lewis has also played with Stan Getz, Carla Bley, Bobby Hutcherson, Eddie Henderson, Gary Bartz, J.J. Johnson and Kenny Barron.

On some of the tracks on "Street Of Dreams", Don Alias is featured on the congas, adding brilliant rhythmic colour. Alias was a member of the band Weather Report and is known for his work with Joni Mitchell, Carla Bley,

David Sanborn and Chick Corea. He has enchanted musicians of many genres with his percussive artistry.

As the final member of the team, Klaus Doldinger invited Roy Ayers, who is currently enjoying considerable success, especially in Europe, with his funk and acid jazz formation Ubiquity. He provides a big slice of the joyful noise on the recording.

A mid-tempo mood prevails on "Street Of Dreams, as if Klaus Doldinger and his five New York colleagues wanted to provide relief from the aggressive



attitude that rules the streets of Manhattan. "U p t e m p o pieces can easily seduce one into delivering a highly technical performance and I wanted to make an album that is mainly expressive. I like tempi which

are intrinsically restful and I am not necessarily a fan of rhythmic arrangements that only exist to demonstrate how fast one can play in such a context - they can get on your nerves. I wanted to play in a concentrated, but relaxed, manner and with this project I have experienced what it means to work with a rhythm section that knows how to play even difficult tempi in such an exciting way that the music consistently rolls on and grooves. Where my saxophone is concerned, I owe it to the band that

my solos have a special flow. I play pretty long passages here that I normally would have split up."

Standards like "Alone Again", "Speak Low", the title track "Street Of Dreams" or "Well You Needn't", played as a furious duet with bassist Charnett Moffett, and Doldinger's original compositions like the shuffle-paced "Yellow Cab", the animated "Cross Talk" or "Nighttime In The City" demonstrate that, when properly handled, even mid-tempo tracks can set a lively pace.

But more serene moments are included, too: the ballads that repeatedly represent a challenge even for high-calibre musicians. There's "Missing You", in which Klaus Doldinger's soprano sax solo clearly expresses how he feels when he has to leave his loved-ones at home during long tours. Another highlight is "Skylark", a duet with pianist Tommy Flanagan, which illustrates how much sensitivity and finesse, economy and wisdom, Flanagan's playing contributes.

"For me 'Street Of Dreams' is proof that jazz is most certainly the most valid world language," Doldinger explains. "I hadn't played with any of the five musicians before. Nevertheless, we were able to communicate immediately and create a strong rapport." Thus almost half of the twelve tracks on the album are "first takes", perfect from the very beginning. Which art form other than jazz can claim to be just as spontaneous and so whole in itself?



Featuring

Tommy Flanagan (Piano),
Charnett Moffett (Bass),
Victor Lewis (Drums),
Roy Ayers (Vibraharp: 1,5,11+12),
Don Alias (Percussion: 1,5+12),
Klaus Doldinger (Tenor & Soprano Sax)

Recorded at Skyline Studio, New York. Engineered by Paul Wickliff, assistant engineer:

Rich Lamb
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